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**AN ANALYSIS OF THE TECHNIQUES USED IN TRANSLATING  
ENGLISH IDIOMATIC EXPRESSIONS IN ERAGON NOVEL BY  
CHRISTOPHER PAOLINI INTO INDONESIAN**

**THESIS**



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## ABSTRAK

Skripsi ini membahas tentang bagaimana menerjemahkan ungkapan idiomatis dalam sebuah novel. Ungkapan idiomatis merupakan sebuah bentuk bahasa yang tidak dapat dijelaskan secara logis atau gramatikal. Ungkapan idiomatis dapat dijumpai dalam bentuk frasa atau klausa yang bergabung membentuk arti baru yang berbeda dari komponen-komponen pembentuknya, sehingga menerjemahkan bentuk ini merupakan salah satu kesulitan dalam proses terjemahan. Penggunaan ungkapan idiomatis biasanya digunakan untuk menambah keindahan, pesona dan daya tarik pada suatu bahasa.

Penulis mengambil data dari sebuah novel berjudul *Eragon* karangan seorang penulis Amerika, Christopher Paolini, dan terjemahannya oleh Sendra B. Tanuwidjaya. Penulis ingin melihat teknik apa yang digunakan penerjemah novel tersebut dalam menerjemahkan ungkapan idiomatis yang ada di dalamnya. Penulis menggunakan teori-teori penerjemahan oleh Vinay dan Darbelnet, Mildred L. Larson serta Nida dan Taber dalam analisis data. Data dikumpulkan dengan mengambil acak dua puluh idiom yang ditemukan dalam novel ini. Penulis menyampaikan analisis data dengan menggunakan tabel beserta penjelasannya.

Hasil menunjukkan bahwa penerjemah novel ini menggunakan tiga teknik umum dalam penerjemahan yaitu: transposisi, ekuivalensi dan modulasi. Untuk transposisi, penulis menemukan bahwa penerjemah mengganti bentuk leksikal dan mengubah susunan kata. Dalam menerjemahkan ekspresi idiomatis, ada tiga padanan yang dapat dilakukan penerjemah yaitu: dari idiom ke non-idiom, dari idiom ke idiom dan dari non-idiom ke idiom. Setelah menganalisis dua puluh data, penulis menemukan bahwa yang paling sering digunakan penerjemah adalah mengganti bentuk idiom di bahasa sumber ke bentuk non-idiom di bahasa target yang ditemukan dalam enam belas data. Empat data sisanya menggunakan tipe yang kedua yaitu mengganti bentuk idiom di bahasa sumber ke bentuk idiom di bahasa target. Dari dua puluh data yang ada, hanya satu yang menggunakan teknik modulasi yaitu mengganti bentuk aktif di bahasa sumber menjadi bentuk pasif di bahasa target.





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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

English has power in many aspects of life. One of them is in knowledge. Many books from United Kingdom, United States of America, or other countries that use English as their language are also distributed in our country. With that reason, it is necessary to understand English. If people can understand English, the content of English books will be comprehended. The problem is that, it is not enough to understand the meaning word by word. In one situation, not all of the meaning of English words has similar concept in Indonesian. In addition, some English expressions may have different interpretation in Indonesian. The arrangement of making an English sentence is different from making sentence in Indonesian. In non-formal expressions, some English words may be out of the lexical meaning. Those problems have challenged translators in translating English into Indonesian. It is not that easy to find the closest meaning in target language that can represent the intention of source language. Besides that, cultural background has to be noticed in translation in order to avoid the mismatching of meaning. A good translator has to make good grammatical, lexical and cultural adjustments.

The difficulties in translations occur because of different grammatical rule, vocabulary, culture and idioms. Idiom is an expression which cannot be interpreted literally. It is an implied expression in describing something. The importance of discussing idiom is because it is usually spoken or written in

everyday language. Every language has its own idiom. There are some examples of English idioms, such as *to hold one's tongue*, *to kick the bucket*, *to eat one's word*, and many others. In literary works, the writers usually use idiom in order to have precious works. Sometimes implied expression can beautify a text. Sometimes it makes the hearer feel the context in his or her heart. Saying an idiomatic expression can be more interesting or even funnier than the literal one. This research is an attempt to find the techniques that used by translator of *Eragon* novel to translate the idioms.

Translating English idioms into Indonesian is an interesting topic to be discussed because idiom is commonly used in daily conversation. The idiom can be found not only in spoken conversation, but also in written text, just like short stories, novels, letters, scripts of plays, and many others. Looking at the techniques in translating English idioms as found in a novel will be useful research because it will help people to apply the techniques when they find some idioms, so that the real meaning can be achieved.

## **1.2 Identification of Problem**

Translating an idiom is not as easy as translating a literal expression. People should know the best way to translate the idiom. This research attempts to answer the following problems.

1. What are the techniques used by the translator in translating English idioms into Indonesian?
2. What is the dominant technique used by the translator of *Eragon* novel by Christopher Paolini?

### 1.3 Objective of the Study

There are two aims that are expected to be achieved in doing this research. The first one is to identify the techniques in translating English idioms into Indonesian. Besides finding the techniques used by the translator to translate English idioms, this research will also try to find the most dominant technique in translating English idioms into Indonesian.

### 1.4 Scope of the Study

The analysis is focused on the techniques in translating the idioms. There are many types of idioms, like idioms in forms of *pairs of words; colour; parts of body; animals; collocations; verb phrases; situation, action and event; sayings* and many others. This research limits the study only in idioms as *situation, action and event* and *sayings*. Idioms that symbolize *situation, action or event* usually followed or begun with verb or linking verb and combined with noun phrase, adjective phrase or adverbial phrase. Idioms as *sayings* are statements which are well-known as wise words.

### 1.5 Method of the Study

#### 1.5.1 Collecting Data

##### 1.5.1.1 Source of Data

The data are taken from an American novel entitled *Eragon* which is written by Christopher Paolini and its translation in Indonesian by Sendra B. Tanuwidjaya. The English version has been published by Random House Inc in New York and the Indonesian version has been published by PT Gramedia in



Jakarta. Choosing this book as the source of data is because there are many idiomatic expressions that can be found in this novel. This is the first novel written by Christopher Paolini and published in 2002. This novel is the first series of Inheritance trilogy, besides *Eldest* and *Brisingr*. *Eragon* firstly printed in Indonesia in 2004. It has been translated by Sendra B. Tanuwidjaya who has also translated some books such as *Speaking in Tongue* by Jeffery Deaver, *The Golden Compass* by Philip Pullman, *The Godfather* by Mario Puzo, *Violets are Blue* by James Patterson, *The Bourne Ultimatum* by Robert Ludlum, *The Girl who loved Tom Gordon* by Stephen King, *The Eternity Code* by Eoin Colfer, some series of *Sherlock Holmes* by Sir Arthur Conan Doyle and many more.

*Eragon* has given impression in readers' hearts by achieving the best seller in some bookstores. In 2006, people can enjoy the movie version that directed by Stefen Fangmeler. *Eragon* is also available in video game since that year. Looking at the success of *Eragon* novel that inspires people to do something with it, the writer has a will to do a research about this novel. This research is aimed at finding the idioms that function as *situation, action and event* and *sayings*. Idiom that symbolizes situation, action or event usually followed or begun with verb or linking verb which is completed with other part of speech elements such as *to beat about the bush, to be close to one's heart* and *to break a leg*. This kind cannot stand alone and is hard to be translated without knowing the context. Idioms as *sayings* can be in form of clause or sentence, for example; *Life is no bed of roses (There are problems in life)* and *The best things in life are free (Nobody can't buy freedom)*. This kind is known as proverb and can be

understood directly because there is a convention of people in certain culture that use it to express one condition.

#### 1.5.1.2 Procedures

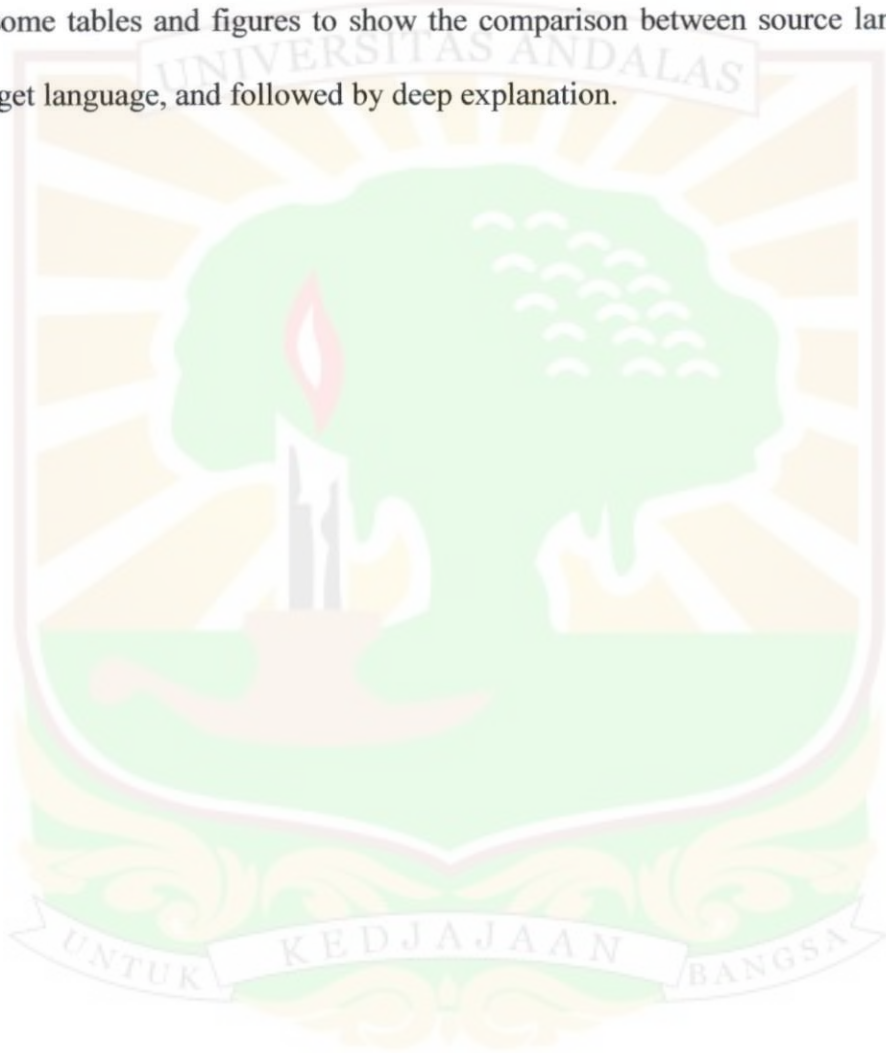
The data are collected by taking several examples of idioms in *Eragon* novel. The process of collecting data is done by using cluster random sampling. In cluster random sampling, the population is divided into groups or strata, and a random sample of a proportionate size is selected from each group (Dornyei, 2003: 73). This novel consists of sixty chapters. Those sixty chapters are divided into six groups, so that each group consists of ten chapters. The population of data is the whole idioms which have function as *saying* and *symbolize situation, action or event* in *Eragon*. The samples are taken randomly from the six groups until there are twenty idioms to be analyzed. After getting all of the data and their translations in Indonesian version, the next step is to analyze the data.

#### 1.5.2 Analyzing Data

After collecting all of idioms in the novel, the next stage is to classify the types of the taken idioms. When all of the data has been classified, the next step is looking for the meaning of those idioms in English idiom dictionary. The next work is to find the techniques used by the translator to translate English idioms in *Eragon* novel into Indonesian by using a technique called *facing translation* (comparing and analyzing the form of source language and target language). This research uses theory from Vinay and Darbelnet in *Methodology for Translation*, Mildred L. Larson in *Meaning-Based Translation* and Nida and Taber in *The Theory and Practice of Translation*.

### 1.5.3 Presenting the Result of Analysis

The results of analysis are presented by using formal and informal ways (Sudaryanto, 1993: 145). Formal way is presenting the result of analysis in form of sign, symbol, table and figure, while in informal way is presenting the result of analysis by using words or natural language. The research analysis is supported by using some tables and figures to show the comparison between source language and target language, and followed by deep explanation.





## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Review of Previous Studies

Many researches and articles about translation have been written in linguistic studies. There are several previous studies which are relevant with this present research. The first related study is written by Mr. Supat Ditruchgij (2006). The writer has collected 137 idioms; 63 in form of verbal phrase, 37 in form of noun phrase, 19 in form of adjectival phrase and 18 in form of adverbial phrase. The writer believes that there are three methods in translating American idioms from English into Thai; the first one is *Word for Word Translation*, the second one is *Literal Translation (Form-Based Translation)*, and the last one is *Free Translation (Meaning-Based Translation)*. Here, the writer finds that only two from these methods can be employed in translating idioms, they are *Literal Translation (Form-based Translation)* and *Free Translation (Meaning-Based Translation)*. *Free Translations* is mostly employed, for 92 percent, because most idioms cannot be literally translated by referring to the primary sense of each of the words they contain. The translator has to translate by referring to the figurative meaning added to the words. However, literal translation may be used to a few idioms, for 8 percent, if they are already used by target readers. The writer also states that there two other ways to translate American idioms in this magazine; from idiom to non idiom and from idiom to idiom. Translating from idiom to non idiom has employed in 84 percent of data and 16 percent of data use translating

from idiom to idiom. The transfer process from idiom to non idiom is more often than from idiom to idiom.

The second study is an article written by Aziz Abdolshahnejad and Zahra Beheshtirooi (2000). *Savushun* is a novel by Simin Daneshvar. In this writing, the writer wants to find two important issues; idiomatic expressions and cultural concepts. It is a great challenge dealing with a language that has different idiomatic and cultural concepts. The translator could not translate the idiomatic expressions and cultural concepts literally. The language of novel is both colloquial in quotation and formal in narrator description. Being familiar with different idiomatic expressions and cultural concepts is very important in translation process that the translator might be encountered in literary translation especially from Persian in English, so she might use the deletion, substitution and definition procedures. At last, it is concluded that the translator did not find any exact equivalence in target language, and she decides to omit or change the idiomatic expressions and cultural concepts in the translation.

The third previous study is done by Dalė Roikienė and Kristina Narmontienė (2008). This research analyzes the morphological and semantic peculiarities of rendering denominal verbs from English into Lithuanian. The research objectives are to show the differences and similarities of denominal verbs in translation from English into Lithuanian and to analyze the ways of rendering morphological and semantic aspects of denominal verbs in translation and supplement the analysis with the examples selected from fiction. The writers of this research present the data by using diagram to show the frequency of derivational aspects. From that research, reader then understand that although the



majority of denominal can be translated into Lithuanian, quite a number of English denominal verbs do not have direct equivalents in Lithuanian. They are translated into Lithuanian by using suffixes, prefixes, predicate-argument structures or non-morphological means. Besides that, denominal verbs are translated by using either non-incorporating or non-equivalent incorporating constructions in Lithuanian because denominal verbs convey semantic, contextual or idiomatic meaning of the parent nouns incorporation into denominal verbs and employ different grammatical transformations.

Those three previous studies conclude that there is possibility to transform a text of one language into another language in this case the idiomatic expressions. To translate the idiomatic expressions, some adjustments are needed in order to get the natural translation. The adjustment can be from the cultural aspect or the language aspect. This research is quite different with those previous studies because the data are taken from different object of study and analyzed in different way, so that the findings must also be different.

## **2.2 Definition of Key Terms**

### **Translation**

Translation is basically a change of form (Larson, 1984: 2). Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1965: 20). Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida and Taber, 1974:12).



## **Idiom**

Idioms are expressions of at least two words which cannot be understood literally and which function as a unit semantically (Beekman and Callow, 1974:121). Idiom is a distinctive expression of a particular language, especially one that does not obey standard grammatical rules or have a literal meaning (Room, 1986:144). Based on Oxford Dictionary (2000: 212), Idiom is group of words with a meaning that is different from the meaning of all the individual words.

## **Culture**

Culture is the sum of total of the learned behavior of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation (Hofstede, 1997:3). Culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (Newmark, 1988:94).

## **2.3 Theoretical Framework**

### **2.3.1 Definition of Translation**

Translation is a process of changing one form into another form of language without changing the meaning (Larson, 1984: 2). In translation, the form of the source language is replaced by the form of receptor (target) language. This transformation must consider about the closest equivalent words and the culture of the receptor language. In doing translation, only the form that is being changed, while the meaning of the text must be the same with the original one. The original

text is called the *source language* and the text changed is called as the *receptor language* or *target language*.

In translating a text, translators usually find difficulties. It is quite easy to translate common expression that actually has the same level in target language. The translators have only to change the form of word that is used in target language without changing it grammatically. The difficulties then will be found when the translators have found unfamiliar material or higher level of syntactic structure with complicated sentence and discourse. The translators have to notice the appropriate change for the lexical and grammatical forms of the source language.

A translator has to use the normal language forms of the receptor language in order to be easy to understand the meaning of the text. The translator must also be able to maintain the meaning of the source text or the source language. To find the best equivalent word is the only way because there is no English word that has exactly same meaning in Indonesian, and even in other languages. The translators have to find the most equivalent form in target language. Finding the closest meaning can be done by using some techniques in translation. The good translation can be marked by looking at the whole result. When the translation is not like a translation but it is like originally written by the first writer, it means that the translator succeeds in doing his or her job. The translator is able to deliver the messages of source language into target language, so that the readers will not be mistaken in understanding the text.

### 2.3.2 Types of Translation

Larson (1984: 15) divides two kinds of translations. One is *form-based* and the other is *meaning-based*. Form-based translations follow the form of source language. Such translations are usually known as literal translations. Meaning-based translations make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are usually called idiomatic translations.

Form-based translations can be easier to be done than meaning-based translation. The literal translations are possible to be worked out because both source language and target language have the same grammatical form. For example; "I go to school" into "Saya pergi ke sekolah". The word "I" there is replaced by "saya", "go" becomes "pergi", "to" becomes "ke" and "school" becomes "sekolah". There is no grammatical difference from those two languages (English and Indonesia).

Meaning-based translations will take place when there is an odd meaning if a text is translated by using literal translations, so another alternative to have the correct meaning of the text is by using idiomatic translations. There is an example; "The examination is a piece of cake". If one translates the sentence by applying the form-based translation, it will be "Itu ujian adalah sebuah potongan dari kue". It does not make sense if a translator translates it in such a way because the meaning of source language text has not been caught. The most equivalent transformation of that sentence is "Ujian itu sangat mudah". Translating in such a way is categorized as idiomatic translation because the lexical and grammatical forms are different.



### 2.3.3 Techniques of Translation

A translation should have an equivalence relation with the source language text. In achieving the equivalence, there are some difficulties faced by a translator. Based on Harvey, Higgins and Haywood's statements (1995: 14), the difficulties may be caused by subjective interpretation of translator. It is impossible for a text to have constant interpretations even for the same person on two occasions. Besides that, it may not be possible for translator to determine how audiences responded to the source text when it was first produced.

There are some techniques in translation introduced by Vinay and Darbellnet (1995: 85). The techniques are categorized in two models, the first one is direct translation and the second one is oblique translation. Direct translation can be done in borrowing, calque and literal translation. Oblique translation can be applied in transposition, modulation, equivalence and adaptation.

#### 2.3.3.1 Borrowing

Borrowing is the taking of words directly from one language into another without translation. The words are used target language without assimilating the spelling (perhaps the pronunciation). Some English words are borrowed from other language, for example: cafe from French (*café*), kindergarten from German and many others. In Indonesia, words *monitor* in English is translated into monitor and *laptop* into laptop. From this technique of translation, the target languages may enrich their vocabulary to be used in daily speaking as their own.

### 2.3.3.2 Calque

Calque is also called loan translation. It is 'a special kind of borrowing' (in that a word is not borrowed whole, but its parts are translated separately and a new word formed such as *telephone* in English becomes 'fernsprecher' in German, 'fern' means 'distant' & 'sprecher' means 'speaker'). Word *hand phone* in English is translated into 'telepon genggam', 'phone' becomes 'telepon' and 'hand' becomes 'genggam' (an action of a hand).

### 2.3.3.3 Literal Translation

Literal translation is usually called 'word-for-word' translation. It is the most common technique if the SL and TL come from the same family and culture. Literal translation may be performed as long as the meaning can be secured. Literal translation cannot be used if it gives a different meaning or even no meaning in target language. 'I go to school' in English can be translated literally in Indonesia into 'Saya pergi ke sekolah' because the meaning is the same.

### 2.3.3.4 Transposition

Transposition is a change of one part of speech for another without changing the sense. Besides changing the word class, changing the word order may also be used in transposition.

SL: They insist on *higher* wages, *better* living conditions and *shorter* working hours.

TL: Mereka menuntut *kenaikan* gaji, *perbaikan* syarat-syarat kehidupan dan *pengurangan* jm kerja.

In this case, there is a change of part of speech from adjective into noun (*higher* into *kenaikan*, *better* into *perbaikan* and *shorter* into *pengurangan*).

SL: My blue jacket is on the bed.

TL: Jaket biru saya di atas tempat tidur.

Here, the word order of English sentence is different from Indonesian. In English, the noun is put after pronoun and color identification (pronoun + color + noun), while in Indonesian the noun is put before color identification and pronoun (noun + color + pronoun).

#### 2.3.3.5 Modulation

Modulation consists of using a phrase that is different in the source and target languages to convey the same idea. It changes the point of view, perspective or thought of the source language.

SL: It is not complicated to understand.

TL: Hal ini mudah dimengerti.

In this case, word *not complicated* is changed into *mudah*. It changes negative form into positive form.

SL: He hits me.

TL: Saya dipukul oleh dia.

In this case, there is a change from active voice in source language into passive voice in target language.



### 2.3.3.6 Equivalence

Vinay and Darbelnet (1995: 255) view equivalence in translation as a procedure which replicates the same situation as in the original. They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

SL: Out of the frying pan into the fire.

TL: Lepas dari mulut harimau jatuh ke mulut buaya.

In this case, the translator finds the best equivalent words to transfer the meaning of SL which is an idiom into an idiom in TL. The idiom in TL has the same meaning with the idiom in SL. Nida and Taber (1974: 106) find three types of adjustment to translate idiom:

- a. translating from idioms to nonidioms (*when there is no figurative word that can express the meaning of the idiom in target language, a translator may use non-figurative words which have the same meaning with the source language idiom*),
- b. translating from idioms to idioms (*used when there is an idiom form in target language that has the same concept with the idiom in source language*),
- c. translating from nonidioms to idioms (*used if it is possible to change the non-figurative words in source language into idiom in target language, as long as the two languages have the same intention*).

Nida and Taber opinion is supported by Larson (1984: 116) who divides three ways in translating figurative expressions including idiom, they are:

- a. the sense of the word may be translated nonfiguratively. For example; *My eye is hard on you* is translated into *Aku ingat kamu*.
- b. doing translation by retaining the word in the original and adding the sense of the world. For example; *Your hour has come* is translated into *Waktu ujianmu telah tiba*.
- c. translating a text by substituting a figurative expression of the source language. For example; *Kill two birds with one stone* is translated into *Sekali mengayuh dua tiga pulau terlampaui*.

#### **2.3.3.7 Adaptation**

Adaptation occurs when something specific to one language culture is expressed in a totally different way that is familiar or appropriate to another language culture. It is a shift in cultural environment. It involves changing the cultural reference when a situation in the source culture does not exist in the target culture, but the TL has quite similar concept. 'Kung fu' in Chinese is translated into 'Silat' in Indonesian; 'Pincho' in Spanish is translated into 'Kebab' in English; and 'Cricket' in English is translated into 'Tour de France' in French.

#### **2.3.3.8 Compensation**

In general terms compensation can be used when something cannot be translated, and the loss of meaning is expressed somewhere else in the translated text (Newmark, 1988: 90). Compensation may use when a translator faces the

problem of translating nuances of formality from languages that use forms such as Spanish informal *tú* and formal *usted*, French *tu* and *vous*, and German *du* and *sie* into English which only has 'you', and expresses degrees of formality in different ways.

#### 2.3.4 Types of Idioms in English

McMordie (1970: 6) states that there are several types of idioms in English. Some of them can be determined by looking at the form of the idiom, for examples; **phrases formed of an adjective and a noun** (such as *black market*, *blue jackets*, *free trade*, *green room*), **complex noun phrase** (such as *a cock and bull story* and *a son of Mars*), **phrasal verbs** (ex: *cough up*, *hang on*, *sit down*), **fixed pairs of words** (ex: *good or bad*, *slow and steady*, *bread and butter*, *flesh and blood*) and **comparisons** (ex: *as brave as a lion*, *as easy as pie*, *feeling like a million dollars*). Some others can be determined by looking at the meaning, for examples; **expressions which violate truth conditions** (such as *throw cautions to the winds*, *raining cats and dogs*, *storm in a tea cup*, and *food for thought*) and **expressions which do not follow the grammatical rules** (such as *trip the light fantastic*, *put paid to*, *by and large*, and *the world and his friend*). There are also types called **situations, actions, or events** that symbolize a class of situations, actions, or events (ex: *to pull one's leg*, *to hold one's tongue*, *skating on thin ice*) and **sayings** (ex: *early bird catches the worm*, *don't count your chickens before they are hatched*, and *Rome wasn't built in a day*).



### 2.3.5 Types of Idioms in Indonesian

Chaer (1986: 8) states that idioms have three forms; in form of **word**, **phrase** and **sentence**. Idiom in form word usually used in context of sentence, for example: “*Dasar **buaya**, ibu sendiri ditipunya*”. The bold word does not mean an animal called crocodile, but the bad person. Sometimes idiom in form of word is not used in sentence but to express mockery or scolding.

Idiom in form of phrase can be categorized into **verb phrase** (ex: *bertepuk sebelah tangan, main kucing-kucingan, menunggu angin lalu, menggali kuburan sendiri, mengejar waktu and memecahkan telinga*), **noun phrase** (ex: *otaku dang, kabar angin, kaki tangan, gedung pencakar langit and pagar betis*), **adjective phrase** (ex: *malu-malu kucing, jinak-jinak merpati, hangat-hangat kuku and diam seribu bahasa*), and **prepositional phrase** (ex: *di ujung lidah, di atas angin and di bawah umur*). Idiom in form of sentence usually called **saying** (ex: *air susu dibalas dengan air tuba, anjing menggonggong kafilah berlalu, tak ada gading yang tak retak, waktu adalah uang and tongkat membawa rebah*).

The combination of words that has particular meaning also included as idiom (Chaer, 1986: 10). The examples of this idiom are *terdiri atas, sesuai dengan, bergantung kepada*. Those words are fixed combination with particular meaning, and the word order cannot be changed.

### 2.3.6 Context

In translating idioms, a translator should understand the context. Context is the mental structure which is represented from the social situation that is relevant for the production or comprehension of discourse (Dijk, 1977: 191). The context can be in form of sentence or phrase which consists of words that relate each other. Moreover, it can help one to know the meaning of words it uses by correlating them.

Generally, context is divided into two types: linguistic context and extra-linguistic context. Linguistic context is the features of language which show the relationship between features and elements or aspects of the language. The elements of linguistic context can be words or sentences. On the other hand, extra-linguistic context is the context which has correlation with situation. By understanding the context behind an idiom, a translator will comprehend the closest meaning of the idiom.

**CHAPTER III**

**THE ANALYSIS OF THE TECHNIQUES USED IN TRANSLATING**

**ENGLISH IDIOMATIC EXPRESSIONS IN *ERAGON* NOVEL BY**

**CHRISTOPHER PAOLINI INTO INDONESIAN**

In this chapter, the data are analyzed by applying the theories in translation especially theories in translating idiomatic expressions as presented in chapter two. There are several techniques in translating that can be used by a translator to translate a text such as borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. The analysis is aimed at finding the techniques used by the translator of *Eragon* novel by Christopher Paolini in translating some idiomatic expressions in the novel.

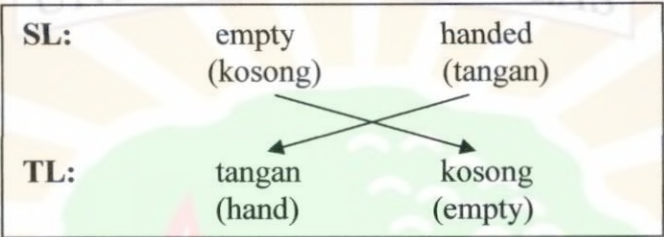
Datum 1

SOURCE LANGUAGE	TARGET LANGUAGE
It was the third night of the hunt, and his food was half gone. If he did not fell the doe, he would be forced to return home with <b>empty-handed</b> . His family needed the meat for the rapidly approaching winter and could not afford to buy it in Carvahall. (p. 9)	Saat ini malam ketiga perburuannya, dan makanannya tinggal separo. Kalau ia tidak berhasil menjatuhkan rusa betina itu, ia akan terpaksa pulang dengan <b>tangan kosong</b> . Keluarganya membutuhkan daging itu untuk musim dingin yang mendekat dengan cepat, karena mereka tidak mampu membelinya di Carvahal. (p. 20)

This is the situation when Eragon is hunting in a jungle. He has been there for three nights. He has followed a doe with a hope that the animal felt tired and had to take a rest so that he can shoot it. The doe is the only thing that can fulfil his family need of food during winter because it is too expensive to buy some meat in his city. Eragon’s family is not that rich to get all they want. If this time



he cannot get the doe, he will go home without bringing anything. There is an idiom spoken by the writer in this sample, “**empty-handed**”. This idiom describes the situation of someone. It is included into type of idiom which symbolizes **situations, actions and events**. The translation of this idiom is included into **full idiom** in Indonesian because the combination of the whole words makes this phrase creates the meaning beyond the lexical forms.



“**Empty-handed**” is an idiom which means “**bringing nothing**”. In Indonesian, the translator translates it into “**tangan kosong**”. The technique used by the translator is transposition. In this case, the translator changes the word order of “**empty-handed**” into “**tangan kosong**”. In English version, word “**empty**”, which has function as modifier of word “**handed**”, is put before what it is modified. In contrary with the English version, in Indonesian, the modifier is put after what it is modified.

In source language, “**empty**” and “**handed**” are separated by symbol (-), while in target language it is not necessary to make the same. “**Tangan kosong**” is also an idiom in target language. The translator uses the equivalence of changing an idiom in source language into an idiom in target language. The source language is in form of phrase (*adjective + noun*) and the target language is also in form of phrase (*noun + adjective*).

SL	TL
Empty-handed	Tangan kosong
(idiom)	(idiom)

Datum 2

SOURCE LANGUAGE	TARGET LANGUAGE
<p>Garrow parked the wagon and picketed the horses, then drew coins from his pouch.</p> <p><b>“Get yourselves some treats.</b> Roran, do what you want, only be at Horst’s in time for supper. Eragon, bring that stone and come with me.” Eragon grinned at Roran and pocketed the money, already planning how to spend it. (p. 16)</p>	<p>Garrow memarkir kereta dan mengikat kuda-kuda ke tiang, lalu mengambil koin-koin dari kantong.</p> <p><b>“Bersenang-senanglah.</b> Roran, lakukan apa yang kau inginkan, hanya saja kau harus berada di rumah Horst pada saat makan malam. Eragon, bawa batu itu dan ikut aku.” Eragon nyengir kearah Roran dan mengantongi uangnya, ia telah memiliki rencana untuk menghabiskan uang itu. (p. 37)</p>

The situation of this scene is that Garrow, Roran and Eragon arrive in a market to buy daily needs. Garrow gives his son and Eragon some money to buy anything they like and asks Eragon to come with him to find someone who wants to buy the mysterious stone. Garrow gives them some money by saying **“get yourselves some treats”**. In this case, the translator translates this idiom into **“bersenang-senanglah”**. Looking at the context where the situation happens, Garrow gives them some money in order to make them happy by buying something. This idiom is put into type of **situations, actions or events** because it is an action of ordering someone in form of imperative sentence (*verb + noun + modifier + noun*). The translation version is also in form of imperative sentence (*verb*).

Source Language Version	If Literal Translation	Target Language Version
Get yourselves some treats.	Dapatkan diri kalian beberapa suguhan.	Bersenang-senanglah.

The translator uses the transposition technique by changing the lexical form of the words in source language into target language. In transposition, word class, word order, lexical form and syntactical form may be replaced in order to maintain the meaning of source language. There is no word in “**get yourselves some treats**” has the same lexical form with “**bersenang-senanglah**” in target language. If the translator translates it literally into “**dapatkan diri kalian beberapa suguhan**”, the real meaning is not achieved. Transferring the meaning of this idiom is done by looking at the context of situation when it happens and finding the closest meaning of the situation in target language. Since the context reflects the situation of giving some money, the translation of “**get yourselves some treats**” becomes “**bersenang-senanglah**”.

“**Get yourselves some treats**” is an idiom in form of imperative sentence which is translated into nonidiom in target language. It uses the first type of Nida and Taber’s equivalence that is translating from idiom into nonidiom.

SL	TL
Get yourselves some treats	Bersenang-senanglah
(idiom)	(nonidiom)



SOURCE LANGUAGE	TARGET LANGUAGE
Garrow headed back to Carvahall with Eragon trailing behind. "What do you think?" asked Eragon. "I'm going to get more information before I <b>make up my mind</b> . Take the stone back to the wagon, then do what you want. I'll meet you for dinner at Horst's." (p.19)	Garrow menuju Carvahall lagi, diikuti Eragon di belakangnya. "Bagaimana pendapatmu?" Tanya Eragon. "Aku akan mencari informasi lebih banyak sebelum <b>mengambil keputusan</b> . Kembalikan batu itu ke kereta, lalu lakukan apapun yang kau inginkan. Akan kutemui kau untuk makan malam di rumah Horst." (p.41)

The sentences above are spoken by Garrow, Eragon's uncle, to his nephew. The context is a condition when Garrow and Eragon still cannot find any person who wants to buy the stone. Garrow will go somewhere to find more information about the mysterious stone which is found by Eragon. In this case, Garrow seems little bit confused with what he shall do to the stone because he doesn't have any helping information about that thing. In order to avoid mistaken to treat the stone, he has to ask someone else about it before making decision.

Based on *Kamus Idiom Edisi Lengkap* (2004: 367), "**make up one's mind**" means "**memutuskan akan**". In English, this phrase is usually used in reaching decision. It cannot be translated in separated elements because idiom itself is defined as one semantic unit and has one meaning for whole words of certain phrase. When it is translated literally based on the first meaning of the lexical form, there will be misleading to understand the text. Since the context describes that the man is thinking about what to do with the stone, the equivalent translation for "**make up my mind**" will be "**mengambil keputusan**". This idiom is kind of **situations, actions and events** because it symbolizes an action of

someone. The source language is in form of phrase (*verb + preposition + pronoun + noun*) and the target language is also in form of phrase (*verb + noun*).

<b>SL:</b>	make up (membuat)	my (ku)	mind (pikiran)
	↓	↓	↓
<b>TL:</b>	mengambil (take)	— (dropped)	keputusan (decision)

From the figure above, the translator changes the lexical form of some lexemes. This technique is called transposition. In this case, the translator or *Eragon* novel translates “**make up**” which actually means “**membuat**” into “**mengambil**” (in English = **take**). Word “**my**” is omitted in translation version because if this word is dropped, the meaning is already caught by the reader that the person who wants to make decision is the one who is speaking, Garrow of course. Besides that, the translator changes the lexical form of word “**mind**” which actually means “**pikiran**” into “**keputusan**” (in English = **decision**).

In this case, the equivalent transformation is changing the idiom of source language into nonidiom in target language.

<b>SL</b>	<b>TL</b>
Make up my mind	Mengambil keputusan
(idiom)	(nonidiom)



SOURCE LANGUAGE	TARGET LANGUAGE
Neither of them would care to have a dragon around. <i>I could raise it in secret. In a month or two it will be too large for Garrow to <b>get rid of</b>, but will he accept it?</i> (p. 28)	Tidak satupun dari mereka bakal senang dengan kehadiran naga di dekat mereka. <i>Aku bisa memeliharanya diam-diam. Dalam waktu satu atau dua bulan naga itu akan terlalu besar untuk bisa <b>disingkirkan</b> Garrow, tapi apakah ia akan menerimanya?</i> (p. 57)

These sentences are the description of Eragon’s mind. He is worried because Broms says that a dragon can grow bigger than a house. There is nobody knows about the presence of a dragon in the town except Eragon. Eragon wants to keep it until the dragon grows bigger and it can get some food for itself. He hopes that if the dragon grows bigger, Garrow will allow him to keep it. There is an idiom appeared in this sample, “**get rid of**”. It is a kind of **situations, actions and events** because this idiom symbolizes an action of someone. The source language is in form of phrase (*verb + verb + preposition*) while the target language is in form of single word (*verb*).

Source Language Version	If Literal Translation	Modified Literal Translation	Target Language Version
get rid of	mendapat bebas dari	menyingkirkan	disingkirkan

Based on idiom dictionary by Primapena Team entitled *Kamus Idiom Edisi Lengkap* (2004: 259), “**get rid of**” means “**membuang**”. This is an action of something. In translating this idiom, the translator uses transposition in order to avoid literal translation. The translator changes phrase “**get rid of**” into word “**menyingkirkan**” but in form of passive voice, so it becomes “**disingkirkan**”.



Changing the point of view from active voice to passive voice is called modulation technique.

The translator finds the equivalent change of phrase “**get rid of**” into nonidiom in target language.

SL	TL
Get rid of (idiom)	Disingkirkan (nonidiom)

Datum 5

SOURCE LANGUAGE	TARGET LANGUAGE
<i>The figures slowly boarded the vessel; two of them, taller than the rest, walk <b>arm in arm</b>. Their faces were obscured by cowls, but he could tell the one was a woman. (p. 57)</i>	<i>Sosok-sosok itu perlahan naik ke kapal; dua di antaranya, lebih jangkung daripada yang lain, berjalan <b>bergandengan tangan</b>. Wajah mereka tersembunyi kerudung, tapi ia bisa melihat salah satunya wanita. (p. 102)</i>

This is the description of situation when Eragon walks slowly on a street. The town, where he has lived in, is full of mass and smoke after the presence of ugly creatures called Urgals. Eragon sees there are many people who want to have migration to another town which is safer than this town. They slowly boards to the vessel. Eragon sees two persons who walk together and hold their hands each other. The writer of this novel uses an idiom “**arm in arm**” to describe the situation of two creatures who are walking to the vessel. This idiom is categorized into type of **situations, actions and events**. The source language is in form of phrase (*noun + preposition + noun*) and the target language is also in form of phrase (*verb + noun*).

Source Language Version	If Literal Translation	Target Language Version
Arm in arm	Lengan dalam lengan	Bergandengan tangan

Based on *Kamus Idiom Edisi Lengkap* (2004: 53), “**arm in arm**” means “The translator translates this idiomatic expression into “**bergandengan tangan**”. Transposition technique is used in this translation. The translator changes the whole lexical forms of “**arm in arm**” in order to make it acceptable in target language. Translating this idiom cannot be done literally into “**lengan dalam lengan**” because the reader cannot catch the real meaning of this expression, so that the translator makes an equivalent translation for “**arm in arm**” into “**bergandengan tangan**”. “**Bergandengan tangan**” is an idiom because the two words are pairs that cannot be put separately.

Since this idiom is translated into “**bergandengan tangan**” which is also an idiom in Indonesian, the type of equivalence found here is translating an idiom into idiom.

SL	TL
Arm in arm	Bergandengan tangan
(idiom)	(idiom)

Datum 6

SOURCE LANGUAGE	TARGET LANGUAGE
Where’s Garrow?” Gertrude dragged the chair close to the bed. “Over at Horst’s. There wasn’t enough room to keep both of you here. And let me tell you, it’s kept me <b>on my toes</b> , having to run back and forth, checking to see if the two of you were all right.” (p. 61)	Di mana Garrow?” Gertrude menyeret kursi lebih dekat ke ranjang. “Di rumah Horst. Tidak cukup tempat di sini untuk menampung kalian berdua. Dan biar ku beritahu, aku <b>jadi capek</b> , karena terpaksa mondar-mandir, memeriksa apakah kalian berdua baik-baik saja.” (p. 103)



This is a conversation between Gertrude and Eragon. Eragon has slept for two days and Gertrude is the one who look after him. When Eragon awakes, Gertrude explains that Garrow is in Horst's house because her house does not have enough room to keep both Eragon and Garrow. There is an idiom spoken by Gertrude to Eragon. She says, "**it's kept me on my toes**, having to run back and forth". Based on *Kamus Idiom Edisi Lengkap* (2004: 387), an idiom "**to be on one's toes**" means "**giat**" or "**waspada**". The translator translates it into "**jadi capek**". It is quite different with the meaning in English idiom dictionary, but after knowing the context, the translation should be "**jadi repot**". Gertrude has to run back and forth to check Eragon and his uncle whereas they are in different place, so it has made her busy. This idiom is included into type of **situations, actions and events** because this is a situation of one's feeling. The source language is in form of phrase (*preposition + pronoun + noun*) and the target language is in form of phrase (*verb + adjective*).

Source Language Version	If Literal Translation	Target Language Version
On my toes	Pada jari-jari kakiku	Jadi capek

In translating phrase "**on my toes**", the translator changes the lexical form of each word in this idiom into "**jadi capek**". The technique used here is transposition. If this idiom is translated literally, it will be "**pada jari-jari kakiku**". Translating such way will not make the message of this idiomatic expression comprehended by the reader. Considering the context when this idiom is spoken, the translation of "**on my toes**" becomes "**jadi capek**" (in English = **become tired**). "**To be on one's toes**" is an idiom in English which is translated



into nonidiom in Indonesia. Based on Nida and Taber, this condition is called translating an idiom of source language into nonidiom in target language.

SL	TL
On my toes	Jadi capek
	( <i>Wrong translation</i> )
(idiom)	(nonidiom)

Datum 7

SOURCE LANGUAGE	TARGET LANGUAGE
<p>“How do they feel now?”</p> <p>“Not too bad, but I think any hard riding will open them up again.”</p> <p>“We’ll <b>take it easy</b>,” promised Brom. He gave Eragon a few pointers, then they started off at a gentle pace. (p. 89)</p>	<p>“Bagaimana kakimu sekarang?”</p> <p>“Tidak terlalu buruk, tapi kupikir menunggang apa pun dengan keras akan membuka lukanya.”</p> <p>“Kita <b>berjalan santai saja</b>,” kata Brom berjanji. Ia member Eragon beberapa petunjuk, lalu mereka memulai perjalanan dengan santai. (p. 143)</p>

This is a conversation between Eragon and Brom. They buy two horses to bring them out of the city. Eragon’s legs have been injured after riding his dragon, so that Brom asks whether his legs have been better. Eragon says that his legs are fine as long as they do not have hard riding. In this case, Brom promises to Eragon that his legs will not be injured anymore while riding the new horse. Brom says an idiom “**take it easy**”. This idiom is categorized into type of **situations, actions and events** because it symbolizes an action. Based on *Kamus Idiom Edisi Lengkap* (2004: 485), “**take it easy**” means “**tenang**” or “**jangan gelisah**”. The source language is in form of phrase (*verb + pronoun + adjective*) and the target language is in form of phrase (*verb + adjective + modifier*).

<b>SL:</b>	take (ambil)	it (ini)	easy (mudah)	
	↓	↓	↓	
<b>TL:</b>	berjalan (walk)	— (dropped)	santai (relax)	+ saja (only)

In translating “**take it easy**”, the translator changes the form by using transposition technique. The translator uses words which have different lexical form with source language. Word “**take**”, which actually means “**mengambil**”, becomes “**berjalan**” (in English = **walk**). Word “**it**” in this idiom is dropped by the translator because it has no function to be translated. The next word is “**easy**”, which actually means “**mudah**”, but the translator decides to transform this form into “**santai**” (in English = **relax**). The last change can be seen that the translator adds word “**saja**” whereas there is no word “**only**” in source language. The translator adds this word in target language to describe that it is a solution from Brom to make Eragon’s legs feel no hurt anymore.

The equivalence which is made by the translator in translating “**take it easy**” is categorized into the first type in translating idiom based on Nida and Taber.

SL	TL
Take it easy	Berjalan santai saja
(idiom)	(nonidiom)

SOURCE LANGUAGE	TARGET LANGUAGE
<i>We are becoming more powerful, Eragon, both of us. Soon no one will be able to <b>stand in our own light</b>. Yes, but which way shall we choose? Whichever one we want. (p.105)</i>	<i>Kita menjadi lebih kuat, Eragon, kita berdua. Tidak lama lagi tak ada yang bisa <b>menghalangi kita</b>. Ya, tapi jalan mana yang akan kita pilih? Mana pun yang kita inginkan. (p. 168)</i>

This is the conversation between Saphira and Eragon. They talk after Brom gives them explanation about magic spell. Eragon has to learn more about that if he wants to become more powerful to defeat the crime. With a dragon beside him, it will ease him to go wherever he wants. They both, Eragon and Saphira, will be stronger as long as they are together. There is an idiom said by Saphira to her master, Eragon. She says that “Soon no one will be able to **stand in our own light**.” The bold words are an idiom which means “**menjadi halangan bagi kita**” (*Kamus Idiom Edisi Lengkap*, 2004: 469). This idiom is included in type of **situations, actions and events** that symbolizes an action. The source language is in form of phrase (*verb + preposition + pronoun + modifier + noun*) and the target is also in form of phrase (*verb + pronoun*).

Source Language Version	If Literal Translation	Target Language Version
Stand in our own light	Berdiri dalam kita milik cahaya	Menghalangi kita

This idiom cannot be translated literally into “**berdiri dalam kita milik cahaya**” because the message of source language is not clear. To make it understandable, the translator changes the form into “**menghalangi jalan kita**”. Transposition technique is used by the translator by changing some lexical forms



from source language into target language. The translator is helped by the context when this situation happens that Brom orders Eragon to learn more about magic to be more powerful. If he and Saphira get stronger, there will be no one to prohibit what they love to do. The translator changes the idiom in source language into nonidiom in target language.

SL	TL
Stand in our own light	Menghalangi kita
(idiom)	(nonidiom)

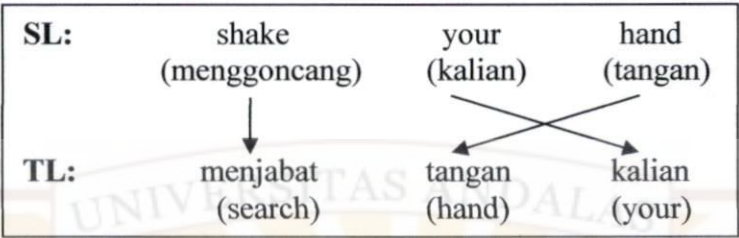
Datum 9

SOURCE LANGUAGE	TARGET LANGUAGE
“The name’s Trevor,” said the man standing in front of them. “Normally I’d <b>shake your hand</b> , but under the circumstances, I think I’ll keep my distance. Tell me, where are you from?”(p. 112)	“Namaku Trevor,” kata pria yang berdiri di depan mereka. “Biasanya aku <b>menjabat tangan kalian</b> , tapi mengingat situasinya, kupikir sebaiknya aku tetap menjaga jarak. Katakan, dari mana kalian?” (p. 181)

These sentences are spoken by a man named Trevor who works as the security in a town where Eragon and Brom take a rest after riding for hours. Normally, someone greats the new comers by shaking hands, but the man does not do such way because the condition of the town is not safe anymore. This reason makes him keep distance from Eragon and Brom, but he still fulfils his duty as a security by asking where the new comer come from.

“**Shake one’s hand**” is an idiom in English. This phrase has single meaning that is “**an expression of greeting someone by holding his or her hand**”. In *Kamus Idiom Edisi Lengkap* (2004: 449), “**shake one’s hand**” means “**berjabat tangan**”. The translator of *Eragon* novel translates “**shake your hand**”

into “**menjabat tangan kalian**”. The source language is in form of phrase (*verb + pronoun + noun*) and the target language is also in form of phrase (*verb + noun + pronoun*).



The figure above describes that there is transposition technique done by the translator. First is the change of lexical form of word “**shake**”, which means “**manggoncang**”, into “**menjabat**” (in English = **hold**). Another transposition is seen in phrase “**your hand**” that is translated into “**tangan kalian**” in Indonesian. There is a change of word order that in Indonesian, the possessive pronoun is put after the noun, while in English, the condition is in contrary. The translator changes the form of idiom in source language into idiom in target language. In source language, this idiom is categorized into type of **situations, actions and events** that symbolizes an action. In target language, “**menjabat tangan**” is a fixed pair.

SL	TL
Shake your hand	Menjabat tangan kalian
(idiom)	(idiom)

SOURCE LANGUAGE	TARGET LANGUAGE
Saphira swung her head over Eragon until they were <b>eye to eye</b> . He squirmed under her unwavering glare. (p. 115)	Saphira mengayunkan kepalanya ke Eragon hingga mereka <b>beradu pandang dari jarak yang sangat dekat</b> . Eragon menggeliat-geliat di bawah tatapan Saphira yang tidak tergoyahkan. (p. 185)

These sentences are the situation between Eragon and Saphira. Saphira wants to talk to Eragon seriously. She swings her head over Eragon that makes their eyes closer. The writer of *Eragon* novel describes this situation in idiomatic expression which symbolizes a situation; it is “**eye to eye**”. The translator translates this expression into “**beradu pandang dari jarak yang sangat dekat**”. This idiom is a type of **situations, actions and events** that symbolizes situation of an event. The source language is in form of phrase (*noun + preposition + noun*) while the target language is in form of more complex phrase (*verb + noun + preposition + noun + modifier + adjective*).

Source Language Version	If Literal Translation	Target Language Version
Eye to eye	Mata untuk mata	Beradu pandang dari jarak yang sangat dekat

This idiom cannot be translated literally into “**mata untuk mata**” because the meaning is not clear. The translator uses transposition by changing the whole lexical forms of “**eye to eye**” into “**beradu pandang dari jarak yang sangat dekat**”. There is no word in “**eye to eye**” which has the same lexical form with the translation version. What makes the translation become “**beradu pandang dari jarak yang sangat dekat**” is the context. “**Eye to eye**” is a situation where



Eragon and Saphira look deep into each other in close distance. This idiom is usually meant “**beradu pandang**”, but the translator does an extra addition by adding “**dari jarak yang sangat dekat**” in order to describe the situation clearly. This idiom is translated into noidiom in target language, so it is categorized as equivalence in translating idiom to nonidiom.

SL	TL
Eye to eye	Beradu pandang dari jarak yang sangat dekat
(idiom)	(nonidiom)

Datum 11

SOURCE LANGUAGE	TARGET LANGUAGE
<i>Is that really necessary? He demanded. She blinked. Very well. I cross my heart that I will fly with you tomorrow. Satisfied? I am content. (p. 120)</i>	<i>Apakah perlu? Tanyanya. Saphira mengerjapkan mata. Baiklah. Aku berjanji akan terbang bersamamu besok. Puas? Aku puas. (186)</i>

This is the conversation between Eragon and Saphira. Saphira asks Eragon to practice on riding her. Eragon feels afraid about doing that activity. Since Eragon always denies Saphira’s willingness, at this time she forces Eragon by pinching him with her talons and promises to release him if Eragon agrees to ride her tomorrow. At last Eragon agrees to do that. Saphira wants him to make a promise, then Eragon agrees it by saying an idiom “**I cross my heart**” to Saphira in order to make her believe that he will not lie. This idiom is put into type of **situations, actions and events** that symbolizes an action. The source language is in form of phrase (*verb + pronoun + noun*) while the target is in form of single word (*verb*).

Source Language Version	If Literal Translation	Target Language Version
Cross my heart	Menyilang hatiku	Berjanji

The translator uses the transposition technique to translate “**cross my heart**” into “**berjanji**”. The translator changes the whole lexical forms in source language into target language. Word “**cross**” which actually means “**menyilang**” is changed into “**berjanji**” (in English = **promise**). Phrase “**my heart**” is not translated in target language. The transformation of this idiom is found as nonidiom in Indonesian.

SL	TL
Cross my heart	Berjanji
(idiom)	(nonidiom)

Datum 12

SOURCE LANGUAGE	TARGET LANGUAGE
Eragon told Saphira, <i>You should land somewhere now and hide. We're going in.</i>	Eragon memberitahu Saphira, <i>Kau harus mendarat dan bersembunyi sekarang. Kami akan masuk.</i>
<i><b>Sticking your nose</b> where it doesn't belong. Again, she said sourly. (p. 127)</i>	<i><b>Mengusik</b> apa yang bukan hakmu. Sekali lagi, kata Saphira masam. (p. 203)</i>

This is the conversation between Eragon and his dragon. The situation is when Eragon, Brom and Saphira are going to enter a city which has guarded by some guards. Eragon orders Saphira to land and hide because he does not want his dragon is seen by others. Saphira is angry with Eragon’s order because there are too many people that can harm him. Her care is shown by saying: “**sticking your nose** where it doesn’t belong”. The bold words are an idiomatic expression. This

idiom is classified into type of **situations, actions and events** that symbolizes an action. The source language is in form of clause (*gerund verb + pronoun + noun*) while the target language is in form of single word (*verb*).

Source Language Version	If Literal Translation	Target Language Version
Sticking your nose	Menempelkan hidungmu	Mengusik

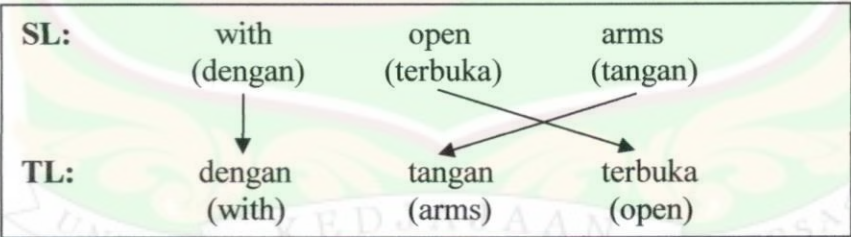
Based on Lingga (2007: 232), “**to stick one’s nose**” means “**ikut campur**” or “**mencampuri**”. In this case, the translator of *Eragon* novel translates “**sticking your nose**” into “**mengusik**”. The translator uses transposition technique to change the lexical forms in source language in order to be meaningful in target language. It will be misunderstood if it is translated literally into “**menempelkan hidungmu**”. The readers cannot catch the intention of the writer when read “**menempelkan hidungmu**”, but they can understand if the translation of “**sticking your nose**” is “**mengusik**”. “**Mengusik**” has similar meaning with “**mencampuri**” in Indonesian. Translating this idiom is done by changing the idiom into nonidiom in Indonesian.

SL	TL
Sticking your nose	Mengusik
(idiom)	(nonidiom)



SOURCE LANGUAGE	TARGET LANGUAGE
<i>Compared to our reception at Daret, we've been welcomed <b>with open arms</b>. Perhaps Teirm has escaped notice by the Urgals, thought Eragon.</i> (p. 128)	<i>Kalau dibandingkan dengan sambutan yang kami terima di Daret, di sini boleh dikatakan kami disambut <b>dengan tangan terbuka</b>. Mungkin Teirm dilewatkan para Urgal, pikir Eragon.</i> (p. 205)

This situation appears in Eragon’s mind when he and Brom enter a city named Teirm for the first time. Eragon compares what he feels in Daret and Teirm. After thinking for a moment, he declares that Teirm receives them better than Daret. In Daret, they face some bad experiences, while in Teirm they feel more comfortable. There is an idiom found in this sample, it is “**with open arms**”. This idiom is put into type of **situations, actions and events** that symbolizes situation. The translation of this idiom is included into **full idiom** in Indonesian because the combination of the whole words makes this phrase creates the meaning beyond the lexical forms.



Based on *Kamus Idiom Edisi Lengkap* (2004: 529), “**with open arms**” is an idiom which means “**menyambut dengan ramah**”. In Indonesian, the translator translates it into “**dengan tangan terbuka**”. The technique used by the translator is transposition. Here, the translator changes the word order of “**open arms**” into “**tangan terbuka**”. In English version, word “**open**”, which has

function as modifier of word “**arms**”, is put before the noun. In contrary, the Indonesian version puts modifier is after the noun. This idiom is translated from an idiom of source language into idiom in target language, because the translation of this idiom is also categorized as an idiom in Indonesian. The source language is in form of phrase (*proposition + adjective + noun*) and the target language is in form phrase (*preposition + noun + adjective*).

SL	TL
With open arms	Dengan tangan terbuka
(idiom)	(idiom)

Datum 14

SOURCE LANGUAGE	TARGET LANGUAGE
“No one could know that I was alive—not even you—though it grieved me to pain you unnecessarily. So I went north and hid in Carvahall.” Eragon clenched his jaw, infuriated that Brom was deliberately <b>keeping him in the dark</b> . (p. 134)	“Tidak ada yang boleh mengetahui akau masih hidup—bahkan diri mu pun—tidak—meski aku sangat berduka karena terpaksa menyakitimu. Jadi aku pergi ke utara dan bersembunyi di Carvahall.” Eragon mengertakkan gigi, murka karena Brom sengaja <b>menyimpan rahasia dari dirinya</b> . (p. 213)

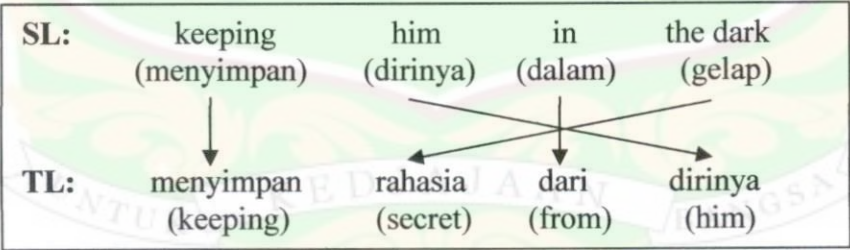
These sentences are spoken by Brom to his friend named Jeod. Brom tell him that he has been hiding in Carvahall and makes people think that he is died. After hearing Brom’s story, Eragon has been thinking that Brom must keep another secret from him but he does not know what it is. The description describes that Eragon clenches his jaw angrily. The phrase “**keeping him in the dark**” is an idiom which describes the action that may be done by Brom to Eragon. This idiom is included into type of **situations, actions and events** that symbolizes an



action. The source language is in form of phrase (*verb + pronoun + preposition + article + noun*) and the target language is also in form of phrase (*verb + noun + preposition + pronoun*).

Source Language Version	If Literal Translation	Target Language Version
Keeping him in the dark	Menyimpan dirinya dalam gelap	Menyimpan rahasia dari dirinya

The translator uses the transposition technique to translate “**keeping him in the dark**” into “**menyimpan rahasia dari dirinya**”. Based on Lingga (2007: 205), “**to keep someone in the dark**” means “**merahasiakan sesuatu dari pada seseorang**”. The translator maintains the lexical form of word “**keeping**” which means “**menyimpan**” in target language. For other words, the translator uses transposition to change the form of source language into target language. Words “**him in the dark**” is changed into “**rahasia dari dirinya**”. Something in the dark cannot be seen by others. It is compared as a secret in other word. The transpositions in this idiom can be seen in the figure below.



The equivalence found in this translation technique is changing an idiom from source language into nonidiom in target language.

SL	TL
Keeping him in the dark	Menyimpan rahasia dari dirinya
(idiom)	(nonidiom)



SOURCE LANGUAGE	TARGET LANGUAGE
“The boy here left something very valuable in my office. We have to retrieve it immediately.” Eragon <b>hung his head</b> , shamefaced. (p. 157)	“Bocah ini meninggalkan barang yang sangat berharga di kantorku. Kami harus segera mengambilnya.” Eragon <b>menunduk</b> , wajahnya menunjukkan ekspresi malu. (p. 246)

This is a conversation of Jeod, Brom’s friend. He asks the securities of the office to permit them enter to his office. There is a thing that they want to take in that room. Eragon just keeps silence behind Brom and Jeod. He shows shamefaced which is expressed by the writer by using idiomatic expression “**hung his head**”. Based on *Kamus Idiom Edisi Lengkap* (2004: 284), “**hang one’s head**” means “**merasa malu dengan menundukkan kepala**”. This idiom is put into type of **situations, actions and events** that symbolizes an action. The source language is in form of phrase (*verb + pronoun + noun*) while the target is in form of single word (*verb*).

SL:	hung (menggantung)	his (nya)	head (kepala)
	↓	↓	↓
TL:	menunduk (bow)	— (dropped)	— (dropped)

The translator uses transposition to change the lexical form of word “**hung**” which actually means “**menggantung**” into “**menunduk**” (in English = bow). There is a process of dropping some words, for “**his**” and “**head**”. In this case, the translator omits those two words because it is not necessary to translate them. If it is translated into “**menundukkan kepalanya**”, it sounds redundancy, because an action of “**menunduk**” is done by “**kepalanya**”.

Source Language Version	If Literal Translation	Target Language Version
Hung his head	Menggantung kepalanya	Menunduk

This idiom cannot be translated literally into “**menggantung kepalanya**” because the readers can be misunderstood. Translating such way can make ambiguity, whether the head is hung to be killed or something else. The translator changes this idiom into nonidiom in target language.

SL	TL
Hung his head	Menunduk
(idiom)	(nonidiom)

Datum 16

SOURCE LANGUAGE	TARGET LANGUAGE
“You are no more than a stray ant to him. Yet he has decreed that you shall be brought before him, <i>alive</i> . <b>Take heart</b> that you have become worthy of such notice!” (p. 171)	“Kau tidak lebih daripada semut tersesat baginya. Tapi ia sudah memutuskan kau harus dibawa ke hadapannya, dalam keadaan <i>hidup</i> . <b>Bersyukurlah</b> bahwa kau layak mendapat perhatian sebesar itu!” (p. 266)

These sentences are spoken by an Urgal. King Galbatorix sends the Urgals to catch Eragon together with his dragon. The Urgals are monsters that are created by a Shade, the King’s henchman. In this case, the Urgals meet Eragon and Brom and ask Eragon to meet their leader. There is an idiomatic expression spoken by the Urgal to Eragon when says, “**Take heart** that you have become worthy of such notice!” the bold words are idiom which means “**bersemangat**” or “**berbesar hati**” (Lingga, 2007: 228). This idiom is classified into type of **situations, actions and events** that symbolizes an action. The source language is



in form of phrase (*verb + noun*) while the target language is in form of single word (*verb*).

Source Language Version	If Literal Translation	Target Language Version
Take heart	Mengambil hati	Bersyukurlah

“**Take heart**” as an idiom cannot be translated literally because the meaning will be ambiguous. If it is translated literally, it becomes “**mengambil hati**”. The reader may be confused when reads this translation. It can be defined as an action of trying to attract one’s heart. In this case, the Urgal asks Eragon to be happy to meet his leader because no one can meet him except for the most important person, and Eragon now takes a chance to do that.

Considering the context, the translator uses transposition by changing the lexical form of “**take heart**” in English into “**bersyukurlah**” in Indonesian. The translator makes an equivalence to translate this idiom into nonidiom in target language.

SL	TL
Take heart	Bersyukurlah
(idiom)	(nonidiom)

Datum 17

SOURCE LANGUAGE	TARGET LANGUAGE
They dragged Brom to the center of the camp and <b>brought him to his knees</b> . Brom sagged to one side. Eragon watched with growing fear. (p. 195)	Mereka menyeret Brom ke tengah perkemahan dan <b>memaksanya berlutut</b> . Brom merosot ke satu sisi. Eragon mengawasi dengan ketakutan yang semakin besar. (p. 302)



This is the description when Eragon and Brom are caught by Ra'zac, another enemy for Eragon and Brom besides the Urgals. The writer describes that Brom is dragged by them to the center of the camp. They force Brom to surrender while Eragon can only see the event. There is an idiom expressed by the author of *Eragon* novel here, it is in the first sentence: **“brought him to his knees”**. Based on Lingga (2007: 229), **“to bring a person to his knees”** is an idiom which means **“memaksa seseorang menyerah”** or **“membuat seseorang bertekuk lutut”**. This idiom is put into type of **situations, actions and events** that symbolizes an action. The source language is in form of phrase (*verb + pronoun + preposition + pronoun + noun*) and the target language is also in form of phrase (*verb + pronoun + verb*).

<b>SL:</b>	brought (membawa)	him (nya)	to his knees (pada lututnya)
	↓	↓	↓
<b>TL:</b>	memaksa (force)	nya (him)	berlutut (to kneel)

The translator uses the transposition technique by changing some lexical forms from source language into target language. The translator of this novel changes word **“brought”** which firstly means **“membawa”** into **“memaksa”** (in English = **force**). Another transposition is used in changing a phrase **“to his knees”** (in Indonesia = **pada lututnya**) into **“berlutut”** (in English = **to kneel**).

Source Language Version	If Literal Translation	Target Language Version
Brought him to his knees	Membawanya pada lututnya	Memaksanya berlutut

If this idiom is translated literally into “**membawanya pada lututnya**”, the intended meaning of the writer cannot be achieved by the reader because it sounds not natural. The translator decides to change “**brought him to his knees**” into “**memaksanya berlutut**” which is not an idiom in Indonesian.

SL	TL
Brought him to his knees	Memaksanya berlutut
(idiom)	(nonidiom)

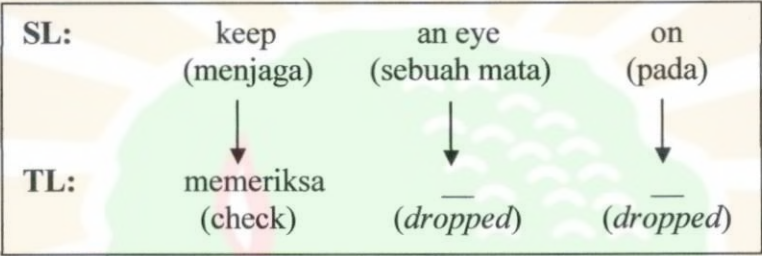
Datum 18

SOURCE LANGUAGE	TARGET LANGUAGE
<i>Everything in these mountains seems unusual</i> , replied Eragon. <i>Do you mind if I ride you awhile?</i> <i>I want to <b>keep an eye on</b> the Urgals.</i> <i>Of cours.</i> (p. 258)	<i>Segala sesuatu di pegunungan ini tampak tidak biasa</i> ,jawab Eragon. <i>Kau keberatan kalau aku menunggangi dirimu sebentar? Aku ingin <b>memeriksa</b> para Urgal.</i> <i>Sama sekali tidak.</i> (p. 403)

This is the conversation between Eragon and his dragon. After succeeding to escape from the Urgals, Eragon, Brom and Saphira hide in a forest. They watch over their surroundings to make sure that there are no enemies that come closer. There is an idiom spoken by Eragon while saying, “I want to **keep an eye on** the Urgals”. The bold words are idiom which means “**mengawasi**” or “**menjaga**” (Lingga, 2007: 218). This idiom is included into type of **situations, actions and events** that symbolizes an action. The source language is in form of phrase (*verb + article + noun + preposition*) while the target language is in form of single word (*verb*).

Source Language Version	If Literal Translation	Target Language Version
Keep an eye on	Menjaga sebuah mata pada	Memeriksa

The translator uses the transposition technique in translating “**keep an eye on**” into “**memeriksa**”. This idiom will lose the meaning if it is translated literally into “**menjaga sebuah mata pada**”. The reader may catch the intention that somebody wants to keep his eyes on something in order to have certainty, but translating such way will lead the readers think further. When the readers read “**memeriksa**”, it sounds straight to the point that there is a thing to be checked by the actor.



From the figure above can be seen that besides changing the lexical form of word “**keep**” into “**memeriksa**”, the translator drops words after it. The translator omits the translation of “**an eye**” and word “**on**” in target language. The equivalence that is found here is translating the idiom of source language into nonidiom in target language.

SL	TL
Keep an eye on	Memeriksa
(idiom)	(nonidiom)



SOURCE LANGUAGE	TARGET LANGUAGE
He was interrupted as Orik said abruptly, “You’d better not harm him, Egraz Carn, else the king will <b>have a word with</b> you.” The bald man looked at him irritably, then faced Eragon with a small smile. (282)	Pria botak itu kembali disela Orik, yang berkata tiba-tiba, “Sebaiknya kau tidak menyakiti dirinya, Egraz Carn, kalau tidak ingin Raja <b>berbicara kepadamu</b> .” Si pria botak memandangnya jengkel, lalu memandang Eragon sambil tersenyum kecil. (428)

The condition of this event is when Eragon and Murtagh are being seized by several men. One of the men named Orik. There is an idiom spoken by Orik to his friend when the man wants to hit Eragon. Orik forbids the man to do that because he knows that if Eragon is injured, their king will be angry. Orik says, “You’d better not harm him, Egraz Carn, else the king will **have a word with** you.” The bold words are idiom which means “**berbicara kepada**” (Lingga, 2007: 212). This idiom is categorized into type of **situations, actions and events** that symbolizes an action. The source language is in form of phrase (*verb + article + noun + preposition*) and the target language is also in form of phrase (*verb + preposition*).

SL:	have a word (mempunyai sebuah kata)	with (dengan)
	↓	↓
TL:	berbicara (talk)	kepada (to)

The translator uses transposition in changing “**have a word**” (in Indonesian = **mempunyai sebuah kata**) into “**berbicara**” (in English = **talk**). For word “**with**” which actually means “**dengan**”, the translator changes it in

Indonesian into “**kepada**” (in English = **to**). The idiom “**have a word with**” will have different meaning if it is translated literally into “**mempunyai sebuah kata dengan**”. The writer of this novel intends to express that it is not only “**one word**” to be said but may be many words. Saying in many words means “**talking**”. Since “**berbicara kepada**” is not an idiom in Indonesian, it is concluded that the translator changes the idiom from source language into nonidiom in target language.

SL	TL
Have a word with	Berbicara kepada
(idiom)	(nonidiom)

Datum 20

SOURCE LANGUAGE	TARGET LANGUAGE
“How is it that you managed to find the Ra’zac by yourself? Why is it I’ve never heard of any of the Forsworn having children? And what are you doing here?” His voice rose to a near shout at the end. Murtagh <b>ran a hand over</b> his face. “It’s a long story.” (p. 287)	“Bagaimana kau bias menemukan Ra’zac seorang diri? Kenapa aku tidak pernah mendengar ada di antara kaum Terkutuk yang memiliki anak? Dan apa yang kaulakukan di sini?” Suaranya akhirnya nyaris berteriak. Murtagh <b>mengusap</b> wajahnya. “Ceritanya panjang.” (p. 433)

This situation takes place when Eragon and Murtagh have been seized by several men in the forest. They both talk about their past. When Eragon asks Murtagh about how his father is and what he is doing in the forest, Murtagh tries to explain it clearly. Before beginning to tell the story, Murtagh wipe his face with his hand, expressing that it is hard to tell his bad experiences. There is an idiom that is expressed by the author of this novel with saying: “Murtagh **ran a hand**



**over** his face.” Based on *Kamus Idiom Edisi Lengkap* (2004: 434), the bold words are an idiom which means “**mengelap**” or “**mengusap**”. This idiom is classified into type of **situations, actions and events** that symbolizes an action. The source language is in form phrase (*verb + article + noun + preposition*) while the target language is in form of single word (*verb*).

Source Language Version	If Literal Translation	Target Language Version
Ran a hand over	Melarikan sebuah tangan di atas	Mengusap

The translator uses the transposition technique to translate “**ran a hand over**”.

This phrase is changed by the translator into “**mengusap**” in Indonesian. There is a clue that this action is done by hand on one’s face. The translator does not translate word “**ran**” into its first form “**lari**” because the meaning of this phrase will be not clear. A hand cannot run but it may move. One of hand movement on a face is “**wiping**”, therefore the translator chooses word “**mengusap**” in Indonesian. In translating this idiom, the translator makes equivalence in changing an idiom of source language into nonidiom in target language.

SL	TL
Ran a hand over	Mengusap
(idiom)	(nonidiom)



## CHAPTER IV

### CONCLUSION

This chapter presents the result of analysis of twenty data. All of the twenty data are included in type of idioms which symbolize situations, actions and events because there is no saying or proverb that found in the novel. After analyzing the data, the writer finds out several techniques that can be used in translating idiomatic expression from English into Indonesian. The techniques that are applicable to be used are transposition, equivalence and modulation. Transposition can be done by changing the word class, word order, lexical form and syntactical form. All of the twenty data use transposition technique to translate the idiomatic expressions. The change of word order has been found in four data and the change of lexical form has been found in all of the data, therefore the change of lexical form is mostly found. The translator also uses some addition and omission. Addition and omission are parts of changing form from source language into target language. The translator uses addition in translating two data and omission in four data.

The equivalence in translating idiomatic expression may be found in three types; changing idiom into nonidiom, changing idiom into idiom and changing nonidiom into idiom. From those twenty data, the writer finds two types of equivalence used by the translator; the first one is changing idiom into nonidiom and the second one is changing idiom into idiom. There are sixteen data that are translated from idiom in source language into nonidiom in target language and

four data that are translated from idiom in source language into idiom in target language.

The last technique that is used by the translator to translate idiomatic expressions in *Eragon* novel is modulation technique. Modulation can be done in two ways; the first one is changing the negative form into positive form or vice versa and changing the passive voice into active voice or vice versa. In the analysis, the writer finds only one data that uses modulation; it is changing the active voice into passive voice. After observing the change which is done by the translator of *Eragon* novel in translating idiomatic expressions, it is concluded that the idiom in form of phrase, clause and sentence in source language can be changed into sentence, phrase and even word in target language. The change from phrase into phrase is found in twelve data and the change from phrase into word is found in six data. Besides that, the change from clause into word is found in one sample and the change from sentence into sentence is found in one sample. The dominant techniques that used by the translator of this novel are transposition and equivalence. Both techniques are used in all of data.

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